




Stance on Dance



Stance on Dance is a dance journalism nonprofit that educates the dance community and wider audiences about dance from the perspective of underrepresented voices and access points. We do this through publishing and distributing content.

Through our wide array of international content — essays, interviews, podcasts, poetry, cartoons and more — Stance on Dance expands conversation beyond studios and theaters to illuminate the breadth and impact of dance as a practice.



A short history:

Stance on Dance started as a blog by Emmaly Wiederholt in 2012. The idea was simple enough: she published interviews with her fellow dance artists in the San Francisco Bay Area as well as solicited and edited content from colleagues who wanted to contribute. The blog often had a tone of being “on the ground,” as opposed to the more formal reviews and previews Wiederholt was writing for publications around San Francisco. She took pride in it being from and for dance artists.

In 2013, Wiederholt entered a master’s program in Arts Journalism at the University of Southern California on scholarship and, through moving to Los Angeles, Stance on Dance began to cover artists beyond the Bay Area. As Wiederholt developed a more journalistic tone, the blog became more professional in its coverage, transforming from a site that was mostly circulated amongst colleagues, to an online publication that was beginning to command a serious readership.

In 2013, Wiederholt also began working on what would become the book “Beauty is Experience: Dancing 50 and Beyond,” wherein she interviewed more than 50 dance artists over the age of 50 up and down the West Coast. She worked with San Francisco/Portland based photographer Gregory Bartning, who beautifully captured each interviewee. Every interview was published on Stance on Dance, and in 2017 the compilation was published as a hardcover book.

Through this book project as well as through Wiederholt’s experiences post graduate school, Stance on Dance increasingly became devoted to elevating voices of those who are often marginalized in the dance world: older dancers, dancers of color, dancers who identify as LGBTQ, dancers who have a disability, fat dancers, dancers who live outside major metropolitan areas, women in leadership positions, dancers working outside well-funded institutions, and more. Through focusing on perspectives that have traditionally been marginalized, Stance on Dance found its footing as a journal where ideas and ways of working that challenge the status quo are covered and celebrated.

In 2017, Wiederholt embarked on a second book project with her colleague Silva Laukkanen (who has been producing podcasts for Stance on Dance on her podcast Dancecast since 2016) interviewing professional dancers with disabilities. Together, they interviewed 35 professional dancers with disabilities in 15 countries. These interviews were also published in full on Stance on Dance with whimsical accompanying illustrations by San Francisco based artist Liz Brent-Maldonado. The culminating book will be published in 2022.

After 10 years of publishing weekly content covering dance artists from many practices and places, Stance on Dance incorporated into a 501c3 in 2021. We are excited to announce the launch of a biannual publication in 2022 that will further promote dance and the many perspectives of its practitioners. We hope you will consider becoming a donor/subscriber and continue to be part of the conversation!

Illustration by Maggie Stack

Next page illustrations by Tracey Turner

Front cover photo credits top left clockwise: Esie Mensah, photo by Ömer Kardeş Yürkseker; Anthony Alterio and Interweave Dance Theatre, photo by Wendy Turner; Marika Brussel’s “House of Names,” photo by Marina Eybelman; Alice Blumenfeld, photo by Liz Lopez; Nikhita Winkler, photo by Karl Leck; MurdaMommy, photo by Jason Pinkney; Snowflake Calvert, photo by Lydia Daniller; Alice Sheppard, photo by Lisa Niedermeyer; Sara Juli, photo by Nick Pierce; Joffrey Texas, photo courtesy Joffrey Texas, Sidiki Conde, photo courtesy the artist; Elby Brosch, photo by Dillon Webster; Bradford Chin, photo by Kaylin Bourdon

Our goals:

Stance on Dance’s goals as a nonprofit are threefold:

In the short term, we will develop and print a biannual publication to be distributed throughout the US with ongoing complementary web content.

In the middle term, we will host online forums on various topics related to the dance field two times a year in collaboration with various artists profiled in our publication or online.

In the long term, we will develop platforms for supporting dance writing via fellowships, classes, or collaborations with institutions.

In all our programming, we seek to represent dance from the perspective of underrepresented voices and access points.

**Get involved by becoming a donor/subscriber!
[Visit stanceondance.com/support to learn more.](https://stanceondance.com/support)**



What kind of content does Stance on Dance publish?

Here is a sampling of the several hundred people who have been profiled on Stance on Dance:



Sean Dorsey, a San Francisco-based choreographer and the artistic director of Fresh Meat Productions, shares how the dance field still needs to change to accommodate transgender/nonbinary/gender nonconforming dance artists.

Sean Dorsey, photo by AnnaliseOphelian

Tatiana Desardouin, director and choreographer of Passion Fruit Dance Company, a street dance theater and educational company based in New York City, discusses how her work revolves around preserving the authenticity of street and club dance culture, and therefore Black culture.

Passion Fruit, photo by Loreto Jamlig



Scarlette Cheng, a DanceAbility instructor who runs the social enterprise Theatre in the Dark and the NGO Artscompana with her husband in Hong Kong, discusses accessibility in Hong Kong and how she hopes to create more platforms for people with disabilities.

Scarlette Cheng with her husband Comma, photo by Vivaz Limited

José Galán, founder and artistic director of Flamenco Inclusivo in Seville, Spain, describes how flamenco as an art form can be expressed by all bodies, and how he has adapted the flamenco technique for any body.

José Galán and dancer, photo by Sang Hoon



Edmond Richardson, a member of the Artistic Ensemble of San Quentin - a group of men within San Quentin State Prison and outside members who collaboratively explore social inequalities through language, sound, and movement - shares a peek into their creative process.

Edmond Richardson, Photo by Peter Merts

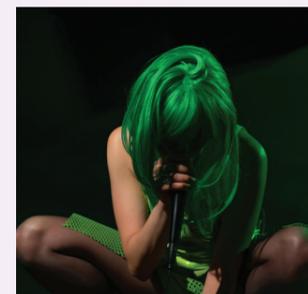


Brenda Polo, a butoh dancer as well as the director and choreographer of Manusdea Antropología Escénica in Bogotá, Colombia, shares why butoh as a dance form is uniquely equipped to represent the lived experience of the conflict and violence in Colombia.

Brenda Polo, photo by Michelle Blase

Chase Johnsey, the first man to dance female roles in a traditional company at English National Ballet and the current artistic director of Ballet de Barcelona, discusses how he hopes to carve out space for more nuanced gender expression in ballet.

Chase Johnsey, Photo by Josep Guindo

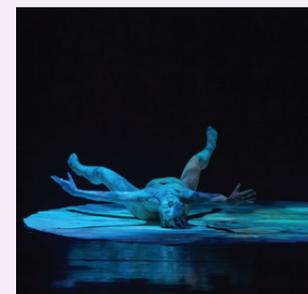


Leyya Mona Tawil, director of DANCE ELIXIR, Temescal Art Center in Oakland, and Arab.AMP, shares more about Arab Experimentalism and how she has developed her voice within that framework.

Leya Mona Tawil, photo by Ricardo Esway

Choreographer **Jess Curtis**' piece "(in)Visible" seeks to dislocate vision from the center of the experience of dance. He and his collaborators Sophia Neises and Tiffany Taylor discuss how their piece is functionally and artistically accessible for people with vision impairments.

"(in)Visible," photo by Sven A Hagolani



Louise Potiki Bryant, a choreographer and dance artist in Aotearoa/New Zealand, discusses her work, "Onepū," for Atamira Dance Company and how it draws on her feminine understanding of her Māori ancestry and mythos.

Louise Potiki Bryant photo by Stephen A'Court

C. Brian Williams shares the history of Step Afrika!, the first professional dance company dedicated to the tradition of stepping, and how he helped evolve the form to become internationally touring repertoire.

Step Afrika!, photo by Jati Lindsay





The International Association of Blacks in Dance President and CEO **Denise Saunders Thompson** shares why the association was started and how it's grown, as well as some of the challenges facing Black dance institutions.

Philadanco at IABD2019, photo by Scott Robbins Geek

Dakota Camacho, a multi-disciplinary artist from Lâguas yan Gâni/the Mariânas Islands, shares their thoughts on Indigeneity as a worldview, especially in the contexts of performance and community.

Dakota Camacho, photo By Naomi Ishisaka



Principal dancer Thaji Dias and artistic director Heshma Wignaraja share the legacy of the **Chitrasena Dance Company**, Sri Lanka's oldest dance company, as well as what it means to bring traditional dance into the modern realm.

Chitrasena Dance Company, photo by Lukshmanan Nadaraja

Jeremy McQueen, artistic director and founder of The Black Iris Project, discusses why it's important to create ballets with Black narratives, as well as how the ballet world might integrate more people of color.

The Black Iris Project, photo by Matthew Murphy



Breadth of Bodies: Discussing Disability in Dance is a book by Emmaly Wiederholt and Silva Laukkanen, which includes interviews and accompanying illustrations by Liz Brent-Maldonado of luminaries such as Marc Brew, Alice Sheppard, Judy Smith, and 32 other professional dancers with disabilities working across 15 countries.

Illustration by Liz Brent-Maldonado

Beauty is Experience: Dancing 50 and Beyond is a book by Emmaly Wiederholt, which showcases more than 50 dancers over the age of 50 up and down the West Coast, illuminated by the stunning photography of Gregory Bartning.

Cover photo by Gregory Bartning



Meet our director:

Emmaly Wiederholt is a dance artist and arts journalist based in Albuquerque, NM. She founded Stance on Dance in 2012. Emmaly earned her MA in arts journalism from the University of Southern California and her BFA in ballet and BS in political science from the University of Utah. She further trained at the San Francisco Conservatory of Dance and performed extensively around the Bay Area. Her first book, *Beauty is Experience: Dancing 50 and Beyond*, was published in 2017, and her second book, *Breadth of Bodies: Discussing Disability in Dance*, will be published in 2022. Emmaly is also a master DanceAbility instructor and leads local classes with people with disabilities, as well as is a founding member of ABQ Dance Connect. She continues to perform throughout the Southwest.



Emmaly Wiederholt, photo by Allen Winston
Illustrations by Tracey Turner



Meet our board:

Donne “the Wychdokta” Lewis (president) is a Washington D.C.-based movement artist, and has been a dancer and musician for more than 20 years. She has spent the past five years developing the art of sand dance. She defines her version of this dance form as barefoot dancing on sand. Also a Reiki healing practitioner, Donne is on a journey to create a moving meditation, utilizing elements of dance, Pilates, and other movement techniques to help guide herself and others toward improved mental and physical health.



Donne Lewis, photo by Artis Moon Amarche



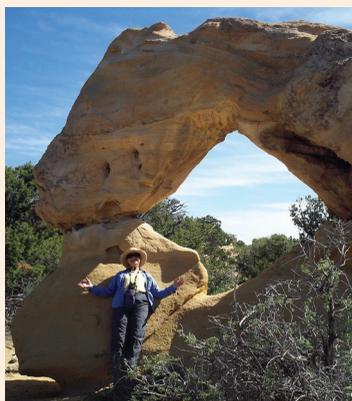
Courtney King

Courtney King (vice president) (she/they) graduated from the University of San Francisco in 2015 with a double degree in Communication Studies and Performing Arts & Social Justice with a concentration in Dance. In 2019, Courtney co-founded Orchyd—a period-care company—with their sister. She also co-founded Chlo & Co Dance, a contemporary dance company that produces *Drove* and *Tabled*. They have worked with Alive & Well Productions, Sarah Bush Dance Project, Roxanne Gray Dance, Malinda LaVelle, and LEVYdance. Courtney has shown work in the National Queer Arts Festival, the San Francisco International Arts Festival, and ODC’s Pilot Program.

Alana Isiguen (secretary) is a pedagogue, performer, and choreographer of Filipino, Cuban, and Russian descent. She holds an MFA in Dance from the University of California Irvine and a BFA in Dance from New York University’s Tisch School of the Arts. Alana trained with Patricia McBride as an apprentice with the North Carolina Dance Theatre and Summer Lee Rhatigan at the San Francisco Conservatory of Dance. She currently serves as artist in residence at the University of Washington, teaching jazz, ballet, somatic movement education, and directing concerts. Her research explores integrating somatic principles into dance education.



Alana Isiguen



Cathy Intemann

Cathy Intemann (treasurer) is based in Albuquerque, NM, and has been a dancer’s mom for more than three decades so she knows more than she ever imagined she would about dance and dancers. She has also been in public education for more than 40 years as a public school teacher and currently at the university level working with student teachers. She has participated in a wide range of boards as a parent, educator, and volunteer. She supports Stance on Dance financially, editorially, and occasionally in unexpected ways.